

TRAINS and TULLE!

by Hester Winthrop



Shimmering White Clouded with White Tulle

Trains Lend Dignity and Dancing Skirts Are Longer—A Handful of Fabric Makes the Evening Bodice But Quantities of Tulle Veil Deficiencies Thereof—Harem Skirts for Youthful Dancers.

MOST of the evening gowns now being turned out by the Paris dressmakers are for America. The Parisians have abandoned elaborate evening dress temporarily, since the Government's recent ban upon such costumes. The sentiment in Paris, indeed, is against brilliant display of clothes and jewels, even without the Government's strongly expressed disapproval of such frivolity in the face of war tragedies. But brilliant evening gowns are still being turned out in the ateliers of the couturiers, though for the most part American women, not Parisiennes will wear them.

At the Paris Opera house this winter the women have been dressed in rather simple, collarless frocks of

velvet and the preponderance of black velvet was marked. This has had its effect upon evening fashions for America and black evening gowns are extremely fashionable—more fashionable indeed than they have been for many seasons. For these gowns the couturiers use quantities of black tulle in combination with black satin, black velvet and chantilly lace. Jet beads and jet sequins give the sparkling effect, now indispensable, for the black evening gown must never be dull; it must make its "effect" when it appears, either by supreme elegance, striking brilliancy or exquisite airiness. Two new black dancing gowns just from Paris are intended for youthful wearers and both are delightful. One gown has a ruffled skirt of black tulle, each ruffle bordered with tiny, sparkling jet beads. There is also a black tulle bodice with tiny, fluttering sleeves also bordered, as is the square décolletage, with beads. The shoulder straps of black velvet ribbon outline the square décolletage at the sides and below a swathed girde of black velvet a narrow "apron" of

the velvet falls over the front of the airy tulle skirt.

The second gown has a black tulle skirt with a wide black velvet ribbon above the hem. Then comes a very full black tulle tunic, cut in deep points. Over this is a shorter tunic of black velvet, also cut in points. A girde of black velvet rises above the waistline over a black tulle bodice supported by black velvet shoulder straps. This combination of black tulle with black velvet is exceedingly effective, the dense black of the one setting off the airy black of the other to great advantage.

Rich Hues And Metal Laces In Spring Dance Frocks.

But it would not do for every woman to wear black in the evening. Were this the case New York would soon appear as sad as Paris. Many of the new dancing and dining frocks are rich in color combinations, and the soft glint of metallic laces is everywhere. Pure white evening gowns are also very fashionable and these are relieved by scintillating embroidery

Silver Lace and White Brocade in a Wonderful Evening Gown for a Youthful Matron

in rhinestones and iridescent beads. Bead embroidery is the rage just now and appears on street costumes and even on blouses, but of course evening costumes give best opportunity for this kind of trimming, and by artificial light beads are much more beautiful than by day. Beads are well represented in the costumes pictured—all evening gowns produced for the new season by authoritative couturiers. Strikingly beautiful is a white satin gown from Calles—called the "Diana" gown and well deserving its name because of its dignity and its chaste suggestion of the classic lines veiled in a mist of tulle, like the costume of a bride. This lovely gown is made of white satin embroidered with white silk thread and crystal beads. The embroidery centers at the front of the skirt but there are individual motifs scattered over skirt and bodice. The return to classic and Directoire lines is evident in this authoritative model, and there seems to be no doubt now that such modes will come very shortly, especially in evening costume.

Black and Silver Brocade for the Skirt but Just a Handful of Pearls and Rhinestones for the Bodice

to fashion's idea at present it is all sufficient, and very likely the décolletage at the front is not quite so deep as at the back where the V touches the waistline. The square cut armhole adds to the very décolleté effect of this bodice, which is made of pearl beads and rhinestones sewed on black tulle. The splendid overdress of black and silver brocade is looped up at the sides to show a petticoat of silver lace veiled with black tulle and the train at the back is stately. One notes also, that the skirt is quite long, falling to the ankle. Slippers of black glazed kid accompany the gown.

Black Touches On Light Evening Frocks.

Black is introduced with telling effect in many dance and dinner frocks of pastel tint. Broad black velvet ribbon, crossed like an order over the bust and tied in a sash at one hip, is a feature of debutante dancing dresses. One of these pretty models is of pale mauve tulle, the Harem skirt (which is looped under at the edge to suggest Oriental trousers), caught up on one side in a pannier hip drape by a cluster of yellow roses with black velvet leaves. There is a band of black velvet ribbon with a yellow rose in place of a sleeve at one side and the opposite side of the bodice has a short sleeve of yellow



Black and Silver Brocade for the Skirt but Just a Handful of Pearls and Rhinestones for the Bodice



Neither Train nor Tulle are Missing from This New Jenny Frock of Silver and Ciel Blue Brocade

tulle. The black velvet ribbon sash crosses from the sleeveless shoulder to the waistline at the other side and is tied in loops and ends which hang over the skirt. This model is shown also in black faille matinee silk with old blue velvet ribbon and silver roses. Also touched daintily with black is a little Callot dinner frock (without a train—marvel of marvels in a callot costume for evening), the material, white Chantilly lace and café-au-lait tulle, over a foundation of white soiree silk. There are two black roses made of pleated tulle with jet centers on the bodice and bracelets of onyx accompany the costume.

Jenny Favors Both Train and Tulle.

Quantities of tulle in airy, floating effect are used by Jenny who leans, however, for the frock itself, toward shimmering silks. In the era of tulle, Jenny's dance frocks were all of this silk in plain and flowered effects; now that softer, more satiny silks have come into fashion, Jenny is using a great deal of the lovely soiree silk, and also of faille matinee, a silk much favored for debutante's dance frocks. The Jenny model pictured is of old blue soiree silk with a brocade motif embroidered in silver threads. The drapery falls in graceful points over a skirt of matching chiffon, and silver ribbon forms a shoulder strap at one side of the bodice over white tulle draped on silver cloth. The train is separate from the skirt and is veiled by two layers of white tulle that float airily from the shoulder.

Jeweled Fruit A New Trimming. Klein has dared to make a dinner

gown without the prevailing tulle over shoulders and arms, but one notes that capitulation to custom has been made in regard to the train. One may, in fact, have an evening gown these days omitting either train or tulle; but not on any account a gown omitting both! The Klein dinner gown is a sumptuous model in spite of its very simple little bodice, for the skirt is most elaborate in design. It is made of white brocade veiled with lace and silver net. Bands of iridescent beads, trim the flounce around the foot (and note how very long this gown is!) While clusters of "fruit" covered with rhinestone and crystal beads are attached to a bunch of white chiffon on which lines of embroidery done with tiny crystal beads, radiate from the fruit clusters. The skirt shows the almost inevitable sash motif of Klein, in this instance a graceful cascade of drapery of brocade on either side of a lace panel which merges into the lace-veiled broad train. The bodice is of brocade, gathered into the waistline under rhinestone and crystal bead fruit, and shoulder straps of pearl beads hold up the décolletage. This beautiful frock has been copied in pastel shades by an American manufacturer of evening dresses but alas, part of the distinction was lost because of an inexcusable substitution of cheap thread for sewing silk in the seams and details of workmanship. It seems a pity that many American-made frocks should be ruined in this way for the savings can be but trifling and many women do not notice the substitution until too late.

Bringing Out the Beauty of Gray Tresses

NO woman really wants gray hair. A good many say they do and enthrone over the beauty of snowy locks; but when you hear one woman exclaiming at the distinction and elegance of another's gray tresses you are almost certain to find no white threads in the coiffure of the speaker. Theoretically gray hair is beautiful, or distinguished, or "smart," but it is safe to say the woman who gushingly admires it would not exchange her brown or auburn locks for it if she could.

But gray hair comes sooner or later—maybe not until late in the fifties, perhaps as early as the thirties, and the visitation must be met in one way or another. There are two alternatives: To resort to a dyeing process, or to make the very most one can of the whitening crown of glory. There

are women who have an instinctive abhorrence of artificially colored hair. They will spend hundreds of dollars on artificial teeth and are not at all ashamed to make use of cosmetics for the complexion, but dyed hair—horrible! There seems no valid reason why woman should not "touch up" her graying tresses if she wants to—and is able to have the thing done artistically; but once embarked on this adventure there will be no end of trouble and expense and one should consider the question carefully before making a decision. The dyeing will have to be repeated at least once a month, for the hairs grow rapidly and the roots soon show gray. Each application costs about five dollars if done by a professional, and there is great danger of a streaked effect—or worse still, unnaturally dark tresses—if the dye is applied by an unproficient hand. Nevertheless there are hundreds of women whose hair is treated in this way and to whom one would never attribute gray locks, so beautifully kept and arranged are their tresses of youthful hue.

The process must be begun as soon as the first gray hairs are seen, however, for once gray hair is really established its possessor must bear with it—or be the laughing stock of all her friends. The trouble is, few women realize they are "gray" until suddenly some morning in a strong light, before a mirror, the conviction strikes home, usually with a very depressing effect upon the victim. It is astonishing how women go on wearing artificial hair that used to match, long after the natural hair has turned very gray.

If the hair is naturally curly and fluffy, it will make of itself, a delightful frame for the face; but alas, very seldom is gray hair beautifully soft and fluffy, or richly abundant. Too often it is wispy and thin, lacking the live quality which gives hair fluffiness. It clings close to the scalp and will not stand up even at the parting, and it has become so dried and broken at the ends that there are many aserravine wisps to hang down

unbecomingly a short time after the coiffure is arranged. Long gray hair, with no short, flying ends, and with a natural wave and ripple, is indeed a crown of glory for any woman, and artificial hair of this type commands a tremendous price. The woman of fifty or sixty if she is wise will economize on frocks and furs—one does



A Soap Solution May Be Kept On Hand And Used Frequently In The Shampoo—And White Hair Must Be Kept Exquisitely Clean.

not say on hats, for hats are too important in her case—in order to afford enough extra tresses to make her coiffure charming and becoming. If the front locks are sparse and thin with bald patches running back from the forehead, a transformation will be required and this, in fine, soft white hair may cost from fifty to one hundred dollars. If the hair at the front is plentiful enough to be becomingly arranged, a switch or

some soft puffs may be necessary at the back, and sometimes a few little curls tucked in at one side lend a light prettiness to the coiffure. A soft and pleasing effect should be the aim and though current modes in hairdressing should be followed to some extent—nothing is more fatal than an old-fashioned, behind-the-times arrangement of gray hair—the coiffure should bring out the best points in the contour of the head, the lines of the shoulders and the features of the face. There is a deal of personality in hairdressing and a woman with white or gray hair should remember this especially.

White hair must be kept exquisitely clean; it requires a shampoo at least once a fortnight. This will help to keep it free from oil and beautifully soft and fluffy as well as lovely in color. If the hair has a natural tendency to oiliness and is therefore hard to keep in curl—for only perfectly clean hair will curl easily and retain the curl—this lotion may be used twice a week. Bicarbonate of soda, one-quarter ounce; borax, one and one-quarter ounces; Cologne water, two ounces; rectified spirits, one ounce; distilled water, sixteen ounces.

Talcum powder, sprinkled into the hair before a thorough brushing will make it light and fluffy in quality for a few hours—if one has neglected the tresses every night before the unexpected occasion. But the hair becomes heavy after the use of talcum and should be shampooed as soon as possible. Some gray haired women use a great deal of the convenient talcum, sprinkling it generously over the tresses and then brush them out. It certainly makes the hair soft and manageable for the time being, and does not show on gray or white tresses as it does on brown hair.

Be very careful about the shampoo used with white hair. Nothing must be used that will impart the slightest yellow tinge for this is hideously ugly in white locks. For this reason only the white of egg may be used for an egg shampoo, and the white should be beaten to a stiff froth with an egg



Only The White Of An Egg May Be Used For A White Hair Shampoo And It Should Be Beaten To A Froth Before Using.

beater. Perhaps the best shampoo is made of pure castile soap, shaved fine and dissolved in boiling water. The solution may be kept in a large bottle and a little poured out into a bowl for each shampoo. Wet the hair first, then apply the dissolved soap and rub to a brisk lather with the hands. Rinse in at least four waters and to the last rinsing water add a teaspoonful of bluing water.

White hair should not be waved with a hot iron for there is great danger of soot marks which would not show on darker tresses; the hot iron is apt to break the hair also—and after the hair turns gray it is too ready to break off into ugly, short ends.

NOTES AND NOTIONS

GEORGEOUS COSTUMES AT WINTER MASQUERADES.

SOCIETY has given many dances and costume balls this winter in aid of the war sufferers and at some of these affairs the costumes have been superb, representing in themselves a considerable expenditure. No more may a masquerade dress be gotten up hastily with the help of paper, muslin and colored cheesecloth. Not only must the costume be fashioned of rich materials, but it must have some definite meaning. Chinese costumes of silk and brocade are among the most beautiful and one of these costumes recently took a prize offered for the richest and most attractive costume for a woman. Egyptian effects are popular also, and Oriental slave girls appear in numbers.

LANDSCAPES ON THE TEA TRAY.

NEW serving trays large enough to be used at tea hour, have glass-covered bottoms lined with rich colored embroidery in Russian, Japanese and Egyptian designs. The patterns represent street scenes, landscapes and the like, and one is reminded of the ancient blue Staffordshire china much in demand in Colonial days in America; each piece representing in its decoration some supposedly familiar bit of American scenery. In a well-known museum, where many rare pieces of old furniture and china are on view is an example of this fine old Staffordshire now so hard to get. The pattern, in the famous, soft blues of this ware, shows an amazing view of Niagara Falls, towering battlements looming at one side and an encampment of Redskins on the other.

BATH COATS FOR COOL MORNINGS.

ONE slips on a bath coat—not a bath gown—now when the thermometer drops sharply and one's bed room is not quite up to the normal seventy-eight or eighty which make filmy negligees comfortable in mid-winter. The bath coat is a cozy garment, made of eiderdown and lined with soft silk. It fastens with cord frogs, has very wide kimono sleeves and is slashed at each side from knee to hip. It falls about to the knee over a pretty neazlee petticoat.

FOR THE GIRL WHO RIDES.

THERE are special opportunities in birthday gifts for the riding girl. One may present her with a horseshoe scarfpin for her neat ascot stock, or a silver handled whip, or even a bootjack. The latter appliance is an actual necessity when high riding boots are to be removed and a gift bootjack in folding design, with nickel buttonhooks for boot buttons (for the riding boots when one changes to street costume before returning home.) A folding bootjack of this type costs about seven dollars; a smart crop, or riding whip, silver mounted and with silk tassels is a pretty toy worth about ten dollars. One may select a saddle of hand sewn pigskin if a really handsome gift is desired, for such a saddle, in the new "astride" style, complete with stirrups and girths will represent a fifty-dollar expenditure.

KEEPING LEMON FROM THE FINGERS.

WILL you have lemon with your sardines?" asks the hostess. "Thank you, no; I don't care for the lemon," replies the guest. And the reason is—sardines are insipid, minus lemon—a particularly messy business, certain to smear the fingertips and very apt to spoil the front of a pretty blouse. If the juice happens to fly the wrong way, Lem can be but trifling and the custom that should be relegated to the dark ages, anyway, like devouring chicken from the bones, as our ancestors had to, before forks came in. At last someone has thought of a way to serve bits of lemon so that the fingers need not touch them and the clever little invention deserves all the credit that will surely accrue to it. It is in the shape of a tiny pair of silver tongs and between the flat blades a slim, sharp little spear projects. One seizes up the wedge of lemon first and then presses out the juice with the tongs, all with one hand and the least possible trouble. The small implement comes in silver for about a dollar and makes a dainty gift or bridge prize.



One Of The Comforts Of Gray Hair Is, That One Can Keep It Delightfully Fluffy With Talcum, Whose Presence Is Undetectable.